

CONCORDIA
UNIVERSITY



Department of Theatre

pope joan

A non-historical comedy by BANUTA RUBESS

The Diary of a Scoundrel

by Alexander Ostrovsky

POPE JOAN

DIRECTOR'S NOTES

Pope Joan was first produced by Nightwood Theatre at the Theatre Centre in Toronto, Sept., 1984. Special thanks to all involved in that first production and in particular to Mary Durkan, Dean Gilmour, Cynthia Grant, Andy Jones, Tanuj Kohli, Charles Tomlinson and Mary Vingoe.

Pope Joan ruled from 853-855, during a century considered the Darkest Age in the history of the Papacy. The facts of her life were only a rumor until they were recorded in 12th century chronicles. By 1400 the story was so popular that a statue was erected in her memory at the Cathedral of Siena in Italy.

Since it had been established by Pope Gelesius in 496 that no illiterate, criminal, physically deformed person or woman could ever become a priest, the existence of a female Pope has never been officially conceded and the very belief in the fact considered an outrage. Officially the story is considered to be too gruesome, improbable, too ridiculous to claim a "legitimate place" in the history of the Papacy.

Was she or wasn't she?

The play Pope Joan is an unhistorical answer to the question.

POPE JOAN

(A NON-HISTORICAL COMEDY)

By

Banuta Nora Rubess

Directed by Maureen White

Scenographer, Set & Light Designer: Charel van Vliet

Costume Designer: Robert Mancuso Sound Designer: Peter Chapman

Asst. Director: Kim Barsanti

Asst. Set & Light Designer: Françoys Tessier

Stage Manager:

Asst. Stage Manager:

Christine St. Pierre

Gisèle Grignet

Sound Board Operator:

Light Board Operator:

Caroline La Haye

Loretta Fedor

Prop Crew Head:

Ana Cappelluto

Light Crew Head:

Marie-Claude Pion

Paint Crew Head:

Hélène Turp

Costume Crew Head:

Loretta Fedor

Front-of-House Manager:

Gisella Cuglietta

Poster Design:

Sylvie Daigle

- 15 minute intermission -

D.B. Clarke Theatre Dec. 9-13 8:00pm, 1986

Matinee Dec. 10, 11 1:00pm

Matinee Dec. 14 2:00pm

POPE JOAN

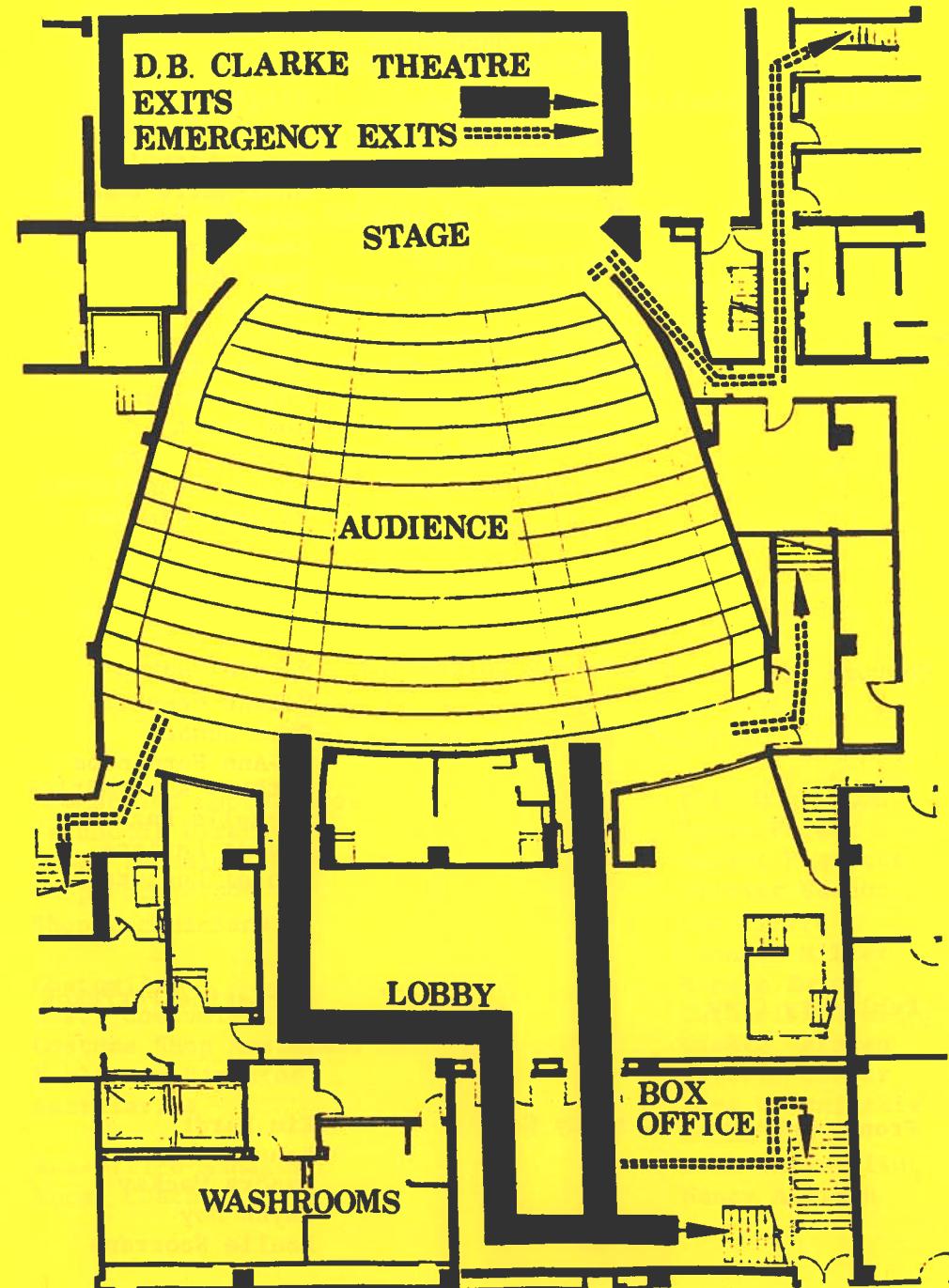
- CAST -

Leslie Bronstein
Cathy Crowe
Emily Feldman
Leni Parker
Patricia Tedford
Peter Cureton
John Fouriezos
Desmond Gallant
Mario Levasseur
Kevin Orr

Pope Joan
St. Ida/Assassin
Mme. de Blague/St. Blittrude
St. Lioba
Griselda/Marozia
Frumentius/Abbot
Count/Mario/Assassin
Reg/Florus
Martha/Pope Leo
Duke/Albino/Assassin

Note

Emily Feldman and Patricia Tedford will be alternating roles.
Kevin Orr and John Fouriezos will be alternating roles.



POPE JOAN & THE DIARY OF A SCOUNDREL

- PRODUCTION -

Technical Production Crew

Virginia Allen
Renala Barrera
Tracy Carroll
Anne-Marie Daniel
Natasha Gauthier
Maeve Haldane
Russ Justason
Bonnie Mitchell
Caroline La Haye
James Lighter
Sharon Moyer
Ann Smart
Bradley Smith
Louise Standjofski
Valerie Viertel

Costume Crew

Sylvie Cantin
Helene Crepault
Suze Dunbar
Jo-Ann Fernandes
Kathryn Kirkpatrick
Michelle Lagacé
Benoit Lavigne
Daniel Leclerc

Publicity Crew

Christine Petrakos

Front-of-House/Publicity Crew

Kim Hardt
Lana Higgins
Sandra MacKay
Wayne Moy
Noelle Scorrano

SPECIAL THANKS TO:

Peter Fenton
National Arts Center

Mary Thomas
Centaur Theatre

Remi Rousseau
Théâtre Du Nouveau Monde

Paul Langlois
La Nouvelle Compagnie Théatrale

Freddie Grimwood & Michel Gamache
National Theatre School

Gagnon/Laforest
Paco Corporation

Raymond Boucher
CONCORDIA's

Dept. of Civil Engineering
Dept. of Mechanical Engineering
Physical Plant
Purchasing Department

- Department of Theatre Staff -

Production Coordinator
Techncial Director
Asst. Technical Director
Shop Foreperson
Shop Technicians

Eric Mongerson
Roger Parent
Robert Paquette
Olivier Gascon
Luc Pierre
Leonard Miller
Maggie Ewing
Catherine Bradley
Gisèle Garneau
Valerie Glover
Tina Kournikakis
Donna Cooper
Erin McLaughlin
Nancy Allison

Costumière
Asst. Costumière
Costume Shop Assistant
Publicity Director
Secretaries

Box-Office Manager
Vocal Coach

DIRECTOR'S NOTE

The Playwright and the Play

ALEXANDER OSTROVSKY (1823-1886), although relatively unknown to western audiences, is Russia's most popular playwright. Author of 47 plays as well as translator of several of Shakespeare's plays, Ostrovsky is known as the father of Russian Realism. Most of his plays were written for the members of the Maly Theatre, one of Moscow's oldest theatres, which his contemporaries fondly dubbed, "the house of Ostrovsky."

Primarily a writer of comedies, he is perhaps best known for his dark and powerful tragedy, The Storm (1859) which earned him the accolade of "the first writer to bare the Russian soul." The Storm along with his later comedy, The Forest, have traditionally provided the basis of his reputation in the west.

The primary reason for his relative obscurity outside his own country is the difficulty that his use of language provides translators. What is a strength in his own country, his extremely rich and varied use of idiom which he uses so brilliantly to capture the nuances of character and meaning, is a weakness when that complexity is untranslatable.

The Diary of a Scoundrel, written in 1868 and more literally translated as Even A Wise Man Stumbles, is one of a handful of Ostrovsky's plays set in the merchant class whose language is more accessible to translators. Even so, the strength of Mr. Ackland's 1948 translation is his ability to capture the spirit and intent of the playwright as much as his language, which raises it above the more pedestrian translations of others.

Although the play was written over almost one hundred and twenty years ago it remains remarkably contemporary. The use of the anti-hero and the absence of blacks and whites in character delineation and moral stance are central to modern drama. Indeed none of the characters are nobly motivated. All show their darker sides to be their true sides. Their bright sides are pure veneer. Their lust for money, for power, for personal advantage, along with their conniving and back-room style dealing, reflect a situation all too familiar to us today. It is a mark of Ostrovsky's strength as a dramatist that his play allows us to laugh at ourselves and our own world as much as at the characters and the world he wrote about.

Son of a Judge, Ostrovsky began his career in the civil service before dedicating himself to the theatre. As well as being the most popular playwright of his day, he crusaded long and hard against the establishment for change in the theatre, including the establishment of royalties for authors. He was finally appointed Director of the Russian Theatre under Czar Alexander in 1886. It was his dream to create a national theatre school to train actors for the demands of the new emerging Realism. In this respect he presaged the work of Stanislavsky. He was in the process of establishing the school and at the same time completing a translation of Shakespeare's Antony and Cleopatra and writing a treatise on acting when he died at his desk of a heart attack.

Philip Spensley

THE DIARY OF A SCOUNDREL

By

Alexander Ostrovsky

(English Version by Rodney Ackland)

Directed by Philip Spensley

Scenographer & Costume Designer: Pat Flood

Set Designer: Lucy Cipriano Light Designer: Kathleen Taguchi

Sound Designer: Raymond Boucher

Asst. Director: Carol Jones

Asst. Costume Designer: Andrea Robertson

Russian Consultant: Gregory Ziskin

Stage Manager:	Mary Fraser
Asst. Stage Manager:	Ann Chiu
Sound Board Operator:	Sylvie Cantin
Light Board Operator:	Marisa Vocsiano
Prop Crew Head:	Ana Cappelluto
Light Crew Head:	Marie-Claude Pion
Costume Crew Head:	Loretta Fedor
Paint Crew Head:	Hélène Turp
Front-of-House Manager:	Helene Giannou
Poster Design:	Evangéline Leblanc
	Geneviève Côté

SYNOPSIS

Act 1, Scene 1: Gloumov's apartment, late morning.
Scene 2: Mamaev's house, that same evening.

INTERMISSION

Act 2, Scene 1: Madame Tourousina's, the next afternoon.
Scene 2: Gloumov's apartment, a few days later

INTERMISSION

Act 3, Madame Tourousina's, about one week later.

Chameleon Studio Dec. 2, 5, 6, 9, 11, 12 8:00pm, 1986
Matinee Dec. 3, 4, 10 1:00pm
Matinee Dec. 13 2:00pm

THE DIARY OF A SCOUNDREL

- CAST -

(in order of appearance)

Yegor Dimitrich Gloumov a young man	Matt Mabe
Glaflira Klimovna Gloumova his mother	Alix Goulet
Styopka their servant	Jason Le Boeuf
Yegor Vassilitch Kourchaev a Hussar	Grant McConnell
Golutvin a man without an occupation	Andre Gingras
Madame Maniefa a seeress	Lisa Nortranders
Mamaev's Manservant	Hrothgar Mathews
Neel Fedoseitch Mamaev a wealthy gentleman	Martin Cloutier
Kleopatra Ilvovna Mamaeva his wife	Vanessa Thomas
Kroutitsky an old man of importance	Paul Hawkins
Gorodoulin a young man of importance	Marc Ruel
Madame Tourousina a wealthy widow	Lisa Lenihan
Mashenka her niece	Stephanie Peschke
Matriosha companion to Mme. Tourousina	Jennifer Seguin
Lubinka companion to Mme. Tourousina	Heidi Foss
Grigori servant to Mme. Tourousina	Hrothgar Mathews
The Dog	Tiff

Coming soon...

ROMEO AND JULIET

by William Shakespeare

April 8-12, 14-18, 1986

MUCH ADO ABOUT NOTHING

By William Shakespeare

April 14-19, 1986

CONCORDIA UNIVERSITY
Faculty of Fine Arts
Department of Theatre

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BFA Specialization in Theatre Performance
BFA Specialization in Drama in Education
BFA Honours in Scenography
BFA Major in Theatre